

# Elinor Wonders Why

## Visual Do's & Don'ts

As of May 6, 2019 - Ver 7

### GENERAL NOTES:

\*\*The STBD Supervisor and Director asks that at mid-point you deliver a PDF with the audio in the panel or in the panel window. The Toonboom file or .mov is not required at this stage.

When delivering Roughs please just send a PDF to the following ppl.



\*\*Please use three digit shot numbers, the naming convention for your episode is **EWV\_108B**

\*\*We would like to open each episode on a white blank page. The colour bleeds to reveal the first scene. It could start at the focal point ie. opens to reveal Elinor crouched down looking at a flower. OR not on its focal point ie Opens top of frame as we reveal a bird flying through the air and land on a branch close to Elinor as she's crouched down looking at a flower

\*\*We would like the boards to compositionally work in the opening credits, so it isn't covering any characters/action etc. Credits will include:

**Title of Episode**

**Created By**

**Directed By**

**Written By**

These will all be on a separate scene and can be placed anywhere as long as it's in 4X3. Since we know early on what clients require and the guidelines, I'd like the text to not interfere with story and frame accordingly. This will only be a rough placement as a guide.

**\*\*Our Director has asked, when bringing BG's into your scene - We have started to save a second BG/ Layout under 'view images' that's clean for you to use (without the transparent Elinor used for scale or labeling within the drawing). Please use these clean BG/layouts for your boards. Please let me know if you have any questions**

**\*\*Cut in on the BG using the camera tool for your shots. As opposed to scaling the BG/characters up or down to fit the default camera. This will make the revisionist life easier if we must combine scenes...it will also make your life easier because if you want to re-use your poses, they won't need scaling**

**\*\*There should be a BG in all panels...set the opacity to 50%**

**\*\*Storyboard Pro 6, please add a colour fill layer and then merge the appropriate layers. If you are not using STBD 6 (which you should be), colour fill the characters face and any other parts of the body that intersects with other characters.**

**\*\*Every character & prop should have their own layer...unless the character is holding the prop -delete all unused layers.**

**\*\*The characters don't have to be on model, but the scale to the BG and other characters has to be correct, as well as the proportions. If you can't pose a scripted action because of a prop or the BG, ie a table is too high, salt shaker is too big, etc, don't cheat the character, let us know. Please white out any scale reference guide in the layouts.**

**\*\*We need a pose for every sentence and depending on the read, we might need a pose for the accent...the nat-pause will tell you how many poses are needed.**

**\*\*Please add the 'breakdown' for extreme actions, ie the character moving from sitting to standing, etc**

**\*\*No '1928 Steamboat Willie' antic poses for a walk or run please.**

**\*\*Copy & paste the character as the walks/runs as they enter/exit the shot**

**\*\*Make sure your eye direction is clear.**

## Editorial Note:

My name is Tyler and I'm the editor on Elinor WW at Pipeline. I'm writing you this message to set a few standards for the editorial department. Here at pipeline we use Storyboard pro to edit our Leica's and although it's great for boarding there are a few things that can Jam up the editorial process. If you could work with me to avoid these pitfalls it would really help our Editorial/Revisionist departments.

### 1) Canvas Size

Please try to use a large canvas when starting your drawings. If you're importing an image to use as a background, please scale it up by around 400% or more. it's easy to get into a habit of changing the camera for closeups and in most cases we prefer that however if the camera gets too small on the canvas, we start to lose information. If you notice your paintbrush is large at a size of 4 or below your camera is probably too small.

If the camera gets too small sometimes camera move information gets lost when we are extracting for our revisionists and drawings tend to break down during real-time playback.

### 2) Texture Brushes

Please don't ever use texture brushes on Elinor for any reason whatsoever. Texture brushes tend to freeze playback and it makes the editorial process very difficult. Alternatively, sometimes the same effect can be accomplished using rasterization and the blur tool. But please don't ever use Texture brushes.

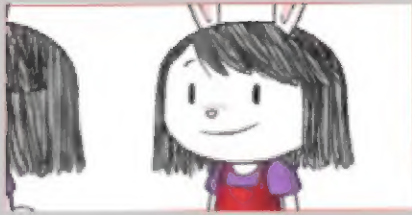
### 3) Credits

Kevin has asked we keep credits in mind for composition in the beginning of each board. Please use the attached image for credit blocks. If we use a credit block it will make our lives easier because we won't have to worry about fonts or size or colour or order of credits.

**Title block for credits**

Thanks everyone!





DO NOT TURN THE FACE FOR  
A LOOK OR A GLANCE.



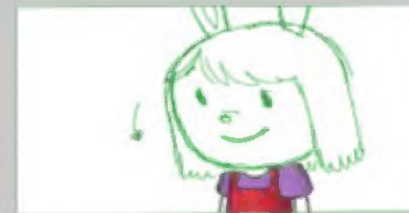
TURN THE ENTIRE HEAD, AND  
IF NEEDED, TURN THE BODY.



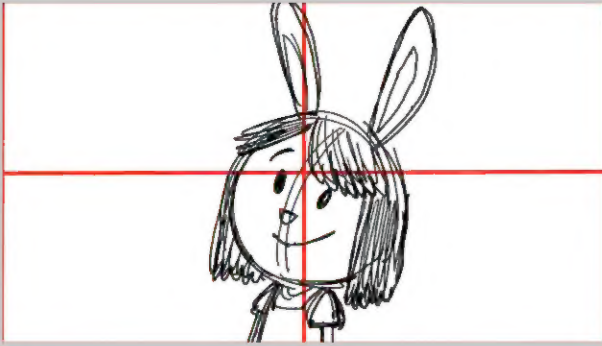
YOU CAN SHIFT THE EYES FOR A LOOK,  
BUT PLEASE KEEP IT SMALL.



DO NOT TILT THE EYES WHEN THE CHARACTER  
LOOKS DOWN.



TILT THE HEAD DOWN WHEN THE CHARACTER  
LOOKS DOWN.



AS A GENERAL RULE - PLEASE KEEP THE EYES ABOVE CENTRE AND MAKE SURE THERE IS LEAD SPACE



IF YOU ARE TRYING TO PORTRAY SCARE OR HAVE THE CHARACTER LOOKING UP, THEN THE EYES BELOW CENTRE SHOULD BE FINE



DO NOT HAVE 2 GESTURES IN ONE PANEL.

EACH GESTURE SHOULD HAVE IT'S OWN PANEL. TRY TO AVOID "TRACE BACKS", GIVE THE REST OF THE BODY SOME MOVEMENT BY TRANSLATING, SKEWING OR TILTING THE POSE.



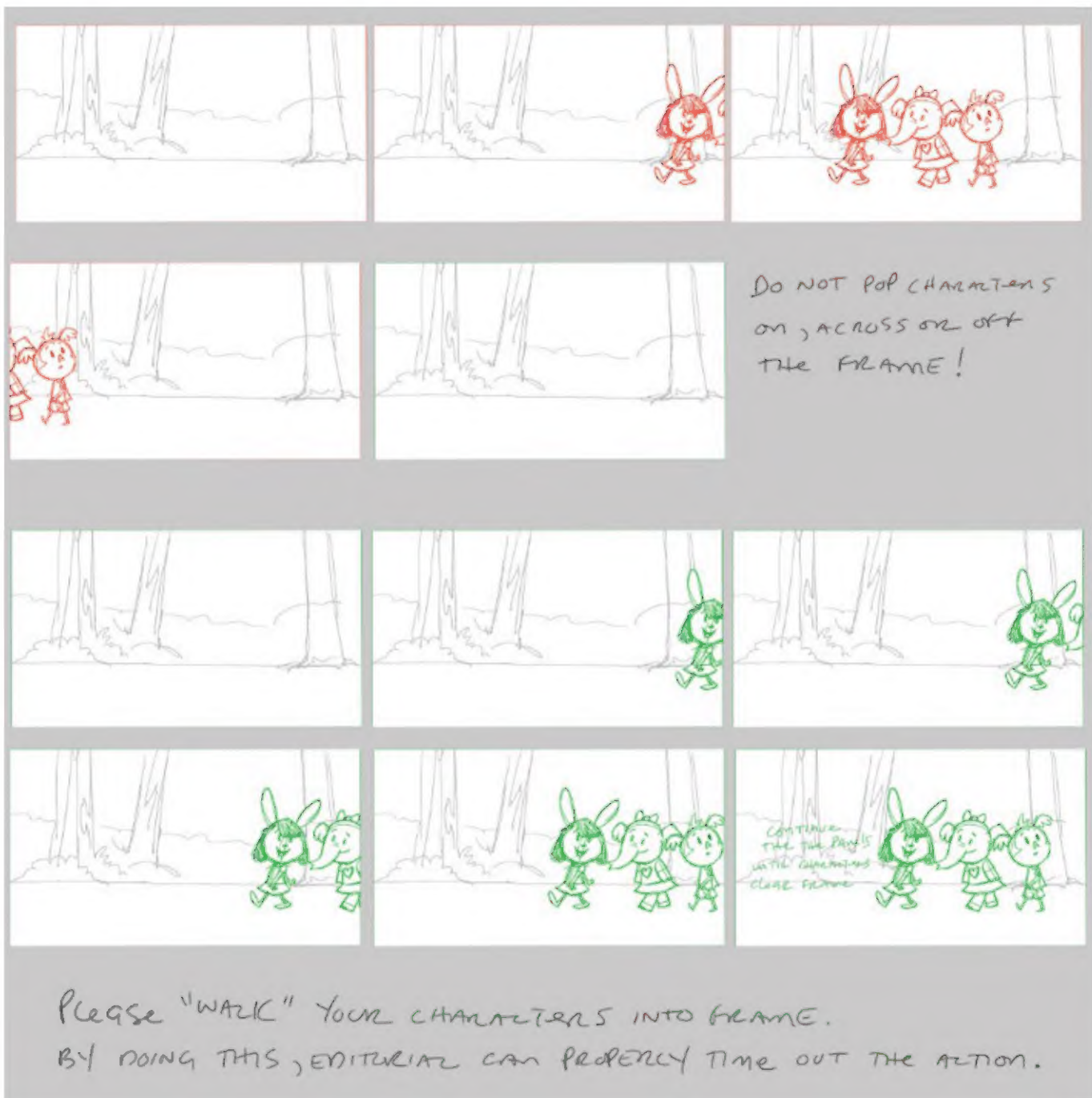


Please make sure you  
hook up your poses as  
you cut.

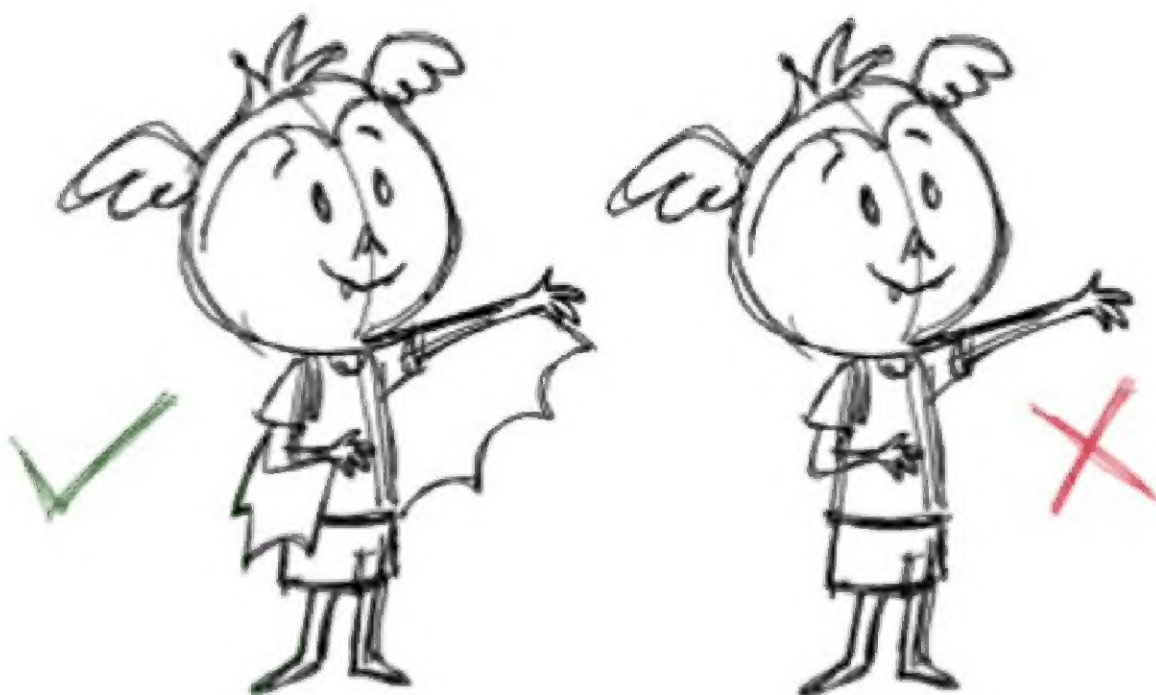


NO!





## Ari Wing Positioning





## Simply the Camera



IF YOU CHANGE THE CAMERA WHEN CUTTING IN ON A CLOSE UP FROM A WIDE.

BE SURE THAT THE ANGLE OF THE CHARACTER CLEARLY CHANGES WITH THE CAMERA.

DO NOT GO FROM A  $3/4$  TO A SORT OF  $1/4$ , SEE THE RED.

WITH THE SLIGHT ANGLE CHANGE THE ANIMATION WILL ANIMATE BOTH SCENES AT A  $3/4$  AND THE BG WILL POP.

IF THE CHARACTER IS LOOKING INTO THE CAMERA DUE TO THE CHANGE OF ANGLE, AS SHOWN IN THE GREEN. JUST CUT IN ON THE WIDE. SEE BOTTOM IMAGE.

PANEL 2 SHOULD HAVE SOME LEAS SPACE



CUT FROM ① TO ② OR FROM ① TO ④

Cont....



THE SAME RULES  
WILL APPLY CUTTING  
WIDE FROM A  
CLOSE UP.



CUT FROM THE SORT OF  
1/4 TO A PROFILE AND  
THEN CHANGE THE ANGLE  
TO A 3/4 DURING THE  
CHARACTER'S PERFORMANCE.



TAKE NOTE, BY CUTTING  
TO A PROFILE WITH ANOTHER  
CHARACTER IN 3/4 WILL  
PROBABLY LOOK ODD.

I WOULD ADVISE NOT TO  
CHANGE THE CAMERA AND  
CUT WIDE ON THE SAME  
BG, IN ORDER TO CUT  
FROM 3/4 TO 3/4.



CUT FROM ① TO ③ OR FROM ④ TO ②

## Layout and Scale Guide:



DO NOT USE THE LAYOUT  
WITH THE SCALE GUIDE  
IN YOUR FINAL BOARD!!!



IF YOU USE THE LAYOUT WITH  
THE SCALE GUIDE, YOU WILL HAVE  
TO WHITE OUT THE CHARACTER  
AND THEN NEATLY DRAW IN  
THE WHITED OUT BG.

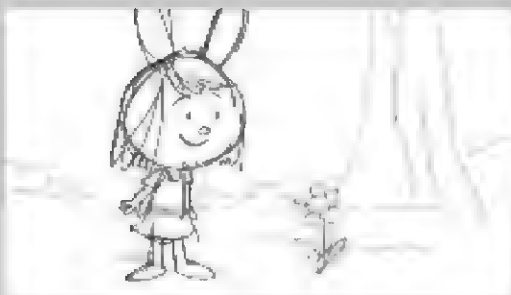
TO SAVE YOURSELF FROM A LOT  
OF UNNECESSARY DRAWING.



USE THE LAYOUT THAT  
DOESN'T HAVE THE SCALE GUIDE



## Character Posing:

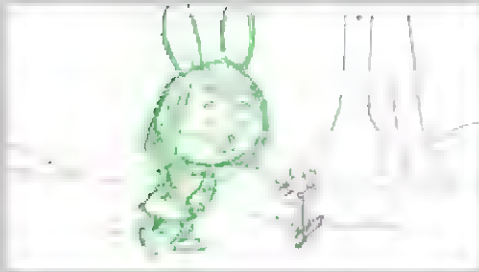


When POSING A CHARACTER TAKING ONE OR TWO STEPS FORWARD TO TAKE A CLOSER LOOK AT SOMETHING.

DO NOT POSE THEM IN THEIR DEFAULT WALKING POSE. IT LOOKS COMPLETELY UNNATURAL AND THE ANIMATOR WILL MORE THAN LIKELY FOLLOW YOUR LEAD AND ANIMATE THE STEP FORWARD IN THE DEFAULT WALKING POSE. REMEMBER, YOU AS A BOARD ARTIST ARE SETTING THE TONE OF THE VISUALS.

THINK ABOUT THE ACTING AND THE MECHANICS OF THE CHARACTER MOVING FROM A TO B

PEOPLE DON'T MOVE INTO THEIR DEFAULT WALKING POSITION AS THEY TAKE A STEP OR 2, TO TAKE A CLOSER LOOK.



POSE THE CHARACTER IN A MID STRIDE  
AS IT ALGS FORWARD INTO IT'S  
NEXT POSITION OR YOU CAN POSE  
THE CHARACTER TAKING A FULL STOP.



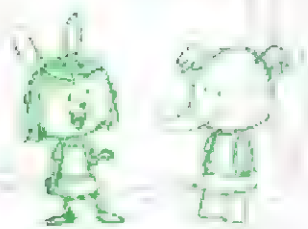
PLEASE WATCH YOUR PROPORTIONS.  
THE KIDS ARE APPROX  $2\frac{1}{2}$  HEAGS TALL.  
NOT 4 OR 5 HEAGS TALL.  
AS CAN SEE IN THE ILLUSTRATION, THE  
PROPORTIONS DOES NOT HAVE TO BE PERFECT  
THEY MUST BE CLOSE.



PLEASE WATCH THE LENGTH OF OLIVE'S TRUNK.  
AGAIN, THE TRUNK DOES NOT HAVE TO BE  
PERFECT. THE TRUNK MUST BE CLOSE.



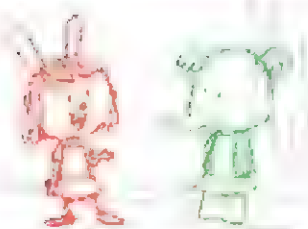
## Character Size:



KEEP THE CHARACTERS  
CONSISTENT IN SIZE.



YES!





No!!!



MAKE SURE THE CHARACTER IS PLANTED AND DOES NOT SLIDE AROUND.



KEEP THE CHARACTER PLANTED



THIS DOES NOT MEAN THAT THE FEET ARE CEMENTED IN ONE PLACE. DEPENDING ON THE POSE, YOU CAN SLIDE A FOOT OUT OR IN.



YOU CAN MOVE BOTH FEET TOGETHER, BUT MAKE SURE TO ADJUST THE REST OF THE POSE.



## Staging:



DO NOT STAGE THE CHARACTERS

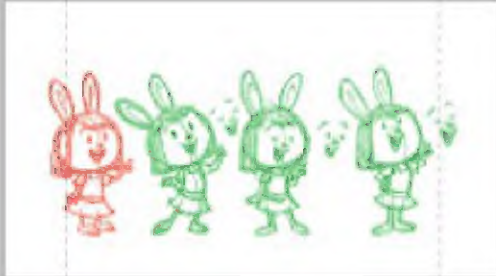
- IN A STRAIGHT LINE
- EVENLY SPACED
- OR IN THE MIDDLE OF THE FRAME  
WITH EQUAL AMOUNT OF NEGATIVE SPACE  
ON THE TOP/BOTTOM AND LEFT/RIGHT



STAGE YOUR CHARACTERS IN A SEMI CIRCLE  
WITH ONE CHARACTER OFFSET. THE STORY OR  
THE CONVERSATION WILL DICTATE WHO WILL BE OFFSET.

MAKE SURE YOU STAGE THE CHARACTERS WITH MORE  
HEAD ROOM THAN FLOOR.

## Posing Acting / Dial / Song Sequence:



Avoid using the standard dial poses in the song sequences.

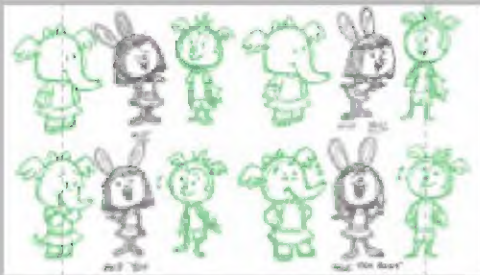
Pose the character in a 'sing songy' pose that reflects the tempo of the music and the delivery of the lyrics.

When posing - do not have the eyes closed all of the time. Listen to the track, it will tell you when to have them closed.

Do not use the default walk or run in a song. The tempo, lyrics and the action will determine if the characters will have a jaunty walk, march, skip, etc. (depending on the action please add a breakdown or two - mid stride)

Do not have characters in their default standing poses if they are not singing. Have them in a pose that reflects the tempo or context of the song - bobbing/tilting head or tapping a foot to the beat of the music.

Cont.....



TO THE LEFT OF THE PAGE  
YOU CAN HAVE THEM IN A DEFAULT POSE, IF  
FOR EXAMPLE ELINOR IS SINGING ABOUT THEM.  
AS SHOWN IN MY EXAMPLE - ARI REACTS TO THE  
LYRIC, STARTS INTO THE MUSIC AND GETS  
MORE INTO THE MUSIC AS THE SONG PROGRESSES.



DO NOT HOLD THE CHARACTERS IN THEIR  
DEFAULT POSE DURING THE OPENING BARS OF  
THE MUSIC. HAVE THEM IN A POSE THAT REFLECTS  
THE MUSIC - TAPPING A FOOT, BOBBING TO THE BEAT,  
CLAPPING, ETC.

YOU CAN HAVE CHARACTERS EVENLY SPACED  
AND IN A STRAIGHT LINE DURING A SONG.



AVOID USING CLICHE SINGING POSES. PLEASE USE  
'SEE-SAY' POSING - CONTEXT, TEMPO & ACTION PERMITTING.  
IF ALL THE CHARACTERS ARE SINGING AS ONE,  
THEIR ACTING SHOULD BE THE SAME.